

UCLA Seminar 2006

L'Institut National de l'Audiovisuel
L'Association Internationale des Médias
L'Université Paris 1 Panthéon-Sorbonne/ Master Droit et administration de
l'audiovisuel

Locations/

l'Institut National de l'Histoire de l'Art (salle Giorgio Vasari), 2, rue Vivienne (2e) M°
Bourse, le lundi, mardi et mercredi

l'Institut National de l'Audiovisuel, 83/85, rue de Patay (13e) RER C Bibliothèque
François Mitterrand, le jeudi et le vendredi

Monday February 20

9 am

Opening by Pierre Sirinelli from La Sorbonne and
Ana Vinuela from INA

9.30 am

Robert Rosen

"The old, the new and the really new"

Robert Rosen is Dean of the UCLA School of Theater Film and Television.

10.30 am- 1pm

Denise Mann/ An overview of the contemporary American network television industry
"Network TV: A Mouse In-House and Other Tales of Conglomeration" discusses the
impact on production practices and creativity of a number of industrial factors,
including studio mergers with existing networks (e.g., Disney's merger with ABC and
GE-NBC's merger with Universal) and the formation of new networks (e.g., Fox
Broadcasting, the WB, and UPN.)

Denise Mann is Assistant Professor and the head of MFA Producers Program,.

13 pm

Lunch

3 pm - 5 pm

Darren Star

"Darren Star: Re-Imagining Sex, Satire, and Singles on Contemporary TV"

Q&A with Denise Mann

Darren Star is the writer and producer of 'Sex and the city', 'Melrose Place' and
'Beverly Hills, 90210'.

9.30 am

Denise Mann/ An overview of the cable industry and its impact on network television production.

"Cable's 'Taboo' Programming and the New Networks 'Cult' Programming"
"Cable's 'Taboo' Programming and the New Networks 'Cult' Programming" considers the historical impact of the new technologies of cable on innovative network and cable programming from the 1990s to the present.

Shows like Twin Peaks (1990-1991), X-Files (1993-2002), and Buffy the Vampire Slayer (1997-2003) represent early efforts by the networks to attract a devoted niche audience through innovative, ironic, self-referential, genre-bending, alternative programming, strategies that persist in many of today's popular network shows (e.g., Lost, Invasion, Supernatural, etc.)

1.pm

Lunch

3.30 pm - 5 pm

Frank Spotnitz on X FILES

Frank Spotnitz is an award-winning writer and producer best known for his work on THE X-FILES television series.

Wednesday February 22

9.30 am

Virginia Mouseler/ The Wit

The television formats in the world today

Virginia Mouseler is the CEO of The Wit, a consulting company specialised in tv formats.

11.15 am

Charles Gazelle et Nils Tavernier

Writing and producing a documentary

Charles Gazelle is a producer for the company Transparence production. Nils Tavernier is a director. They work on the project « L'Odysée de la vie ».

1.pm: lunch

2.pm - 5 pm

Patrick Péchoux:

Fiction for television

Patrick Péchoux is the Head of the Development Department for France 3 Network.

9.30 am

Angela Lorrente or Carole Rousseau (to be confirmed)

Writing for reality TV

11.15 am

Yann Goazempis

Writing and producing a short com

Yann Goazempis is the Head of the 'Short com' department at M6 Network

1.pm lunch

2.pm

The concept of Samantha by Xavier Pujade-Lauraine

Xavier Pujade-Lauraine is producer for BigNose

3.45 pm - 5.15 pm

'Clara Sheller 'by Florence Dormoy et Joëy Faré

9.30 am - 1 pm

Writing for the mobile

Biography of Bob Rosen

Robert Rosen is Dean of the UCLA School of Theater Film and Television where he oversees programs that include the Department of Film, Television, and Digital Media, the Department of Theater, the Film and Television Archive and the School's relationship with the Geffen Playhouse.

Rosen is an educator, critic and preservationist who specializes in issues of media and historical memory. After receiving degrees from Rutgers University in political science and Stanford University in history he taught in the history departments at Columbia University and the University of Pennsylvania before joining UCLA's Department of Film and Television in 1974. From 1975 to the present he has also served as Founding Director of the Film and Television Archive and from 1993-1998 served as Chair of the Department of Film and Television.

Rosen has spoken at scholarly, public, and professional meetings in more than twenty nations on subjects related to film criticism, media history, and curatorship.

He has published widely in the field of media preservation and has guided the growth of the UCLA Film and Television Archive from a small study collection to the world's largest university-based holding of original film and television materials. As a preservationist and historian, he has occupied many positions of leadership in the field. These include: Founding Director of the National Center for Film and Video Preservation at the American Film Institute, the Executive Committee of the International Federation of Film Archives, member of the National Film Preservation Board of the Library of Congress, and Board Member of the Stanford Theater Foundation and the Geffen Playhouse. With Martin Scorsese he was the organizer of the Film Foundation on which he currently serves as the founding Chair of the Archivists Council. Rosen was decorated by the French Government as an Officer of Arts and Letters and was awarded the International Documentary Association's Career Achievement Award for Scholarship and Preservation. For ten years he was the film critic for KCRW National Public Radio and he is an active member of the Los Angeles Film Critics Association.

Biography of Denise Mann

Assistant Professor and head of MFA Producers Program, Mann teaches courses on contemporary entertainment industry practices and critical studies seminars on film and television history and theory.

Mann has been invited to deliver lectures on contemporary Hollywood practices at several international film festivals, conferences and universities, including the Tokyo International Film Festival, Shanghai International Film Festival, Beijing Broadcasting Institute, Shanghai University.

She serves as an advisor to Creek and River Co., a media consulting firm in Tokyo, and serves on the board of the Association Internationale de Medias (AIM) in Paris.

The New Hollywood Independents - When Talent Became Management, a history of post-war independents, is forthcoming (University of Minnesota Press, 2005). Mann co-edited *Private Screenings: Television & the Female Consumer*, (University of Minnesota Press, 1992) and published articles on television and consumer culture in a range of journals. Mann served as an associate editor for *Camera Obscura*, a journal of feminism and film theory, for six years (1986-1992).

Biography of Darren Star

Star attended the University of California in Los Angeles, where he majored in creative writing. At 24, he sold his first screenplay, "Doin' Time on Planet Earth." At the time, he was living in a West Hollywood apartment complex that later served as the model for "Melrose Place." While writing other screenplays, including "If Looks Could Kill," Star was asked by FOX to create a series set in a high school in Beverly

Hills. The result, "Beverly Hills, 90210," which Star also executive produced, became one of the longest running prime time series in television history. Following the success of "90210," Star created and executive produced "Melrose Place" and the Manhattan-based "Central Park West," before moving on to create and executive produce the current hit series "Sex and the City."

With "Sex and the City," Darren Star has realized his vision of a show about relationships that both feels true and makes people laugh - a show that connects with audiences.

Feature Films and TV Highlights

As Creator - Executive Producer:

"The Street" 2000

"Grosse Pointe" 2000

"Sex and the City" 1998

"Central Park West" 1995

"Melrose Place" 1992

"Beverly Hills, 90210" 1990

As Writer:

"If Looks Could Kill" 1991

"Doin' Time on Planet Earth"

Biography of Frank Spotnitz

Frank Spotnitz is an award-winning writer and producer best known for his work on THE X-FILES television series.

Through his production company, Big Light Productions, Spotnitz most recently produced the "Night Stalker" series for Touchstone Television. He is also at work with X-Files creator Chris Carter on an adaptation of Philip Kerr's A PHILOSOPHICAL INVESTIGATION for Paramount Pictures and producer Mace Neufeld.

In addition, Spotnitz has signed to direct a remake of the 1983 thriller THE STAR CHAMBER and recently completed THE THIRTEENTH FLOOR, a pilot teleplay for the FX network, from an original story co-written by Steve Cohen and novelist Brad Meltzer (co-creators of the WB's JACK & BOBBY).

Spotnitz served on THE X-FILES for eight of its nine seasons, including four years as Executive Producer and three years as president of Chris Carter's Ten Thirteen Productions.

After THE X-FILES ended its run in 2002, Spotnitz served as executive producer with Michael Mann of the critically acclaimed CBS crime drama, ROBBERY HOMICIDE DIVISION.

Joining THE X-FILES as a writer in 1994, Spotnitz quickly became involved not only in developing the series' stand-alone episodes, but its elaborate "mythology"

storyline dealing with government conspiracies and aliens.

Spotnitz directed two episodes and wrote or co-wrote more than 40 installments of THE X-FILES, including the Emmy-nominated "Memento Mori" (with Carter, Vince Gilligan and John Shibam) in 1997.

Other awards accorded Spotnitz for his work on THE X-FILES include three Golden Globe wins for Best Dramatic Series, a Peabody Award, and three Emmy nominations for Outstanding Drama Series.

Spotnitz served as co-producer and co-author of the story for the feature film, THE X-FILES: FIGHT THE FUTURE (1998). His other credits include co-executive producer of MILLENNIUM (1997-1999) and executive producer of the Ten Thirteen series HARSH REALM (2000) and THE LONE GUNMEN (2001).

Spotnitz also has long been developing a documentary on the life of Los Angeles novelist John Fante.

Spotnitz began his professional life as a newspaper and magazine writer, working for United Press International, the Associated Press and Entertainment Weekly, among others.

Born in Japan, he received a B.A. in English literature from UCLA and an M.F.A. in screenwriting from the American Film Institute.